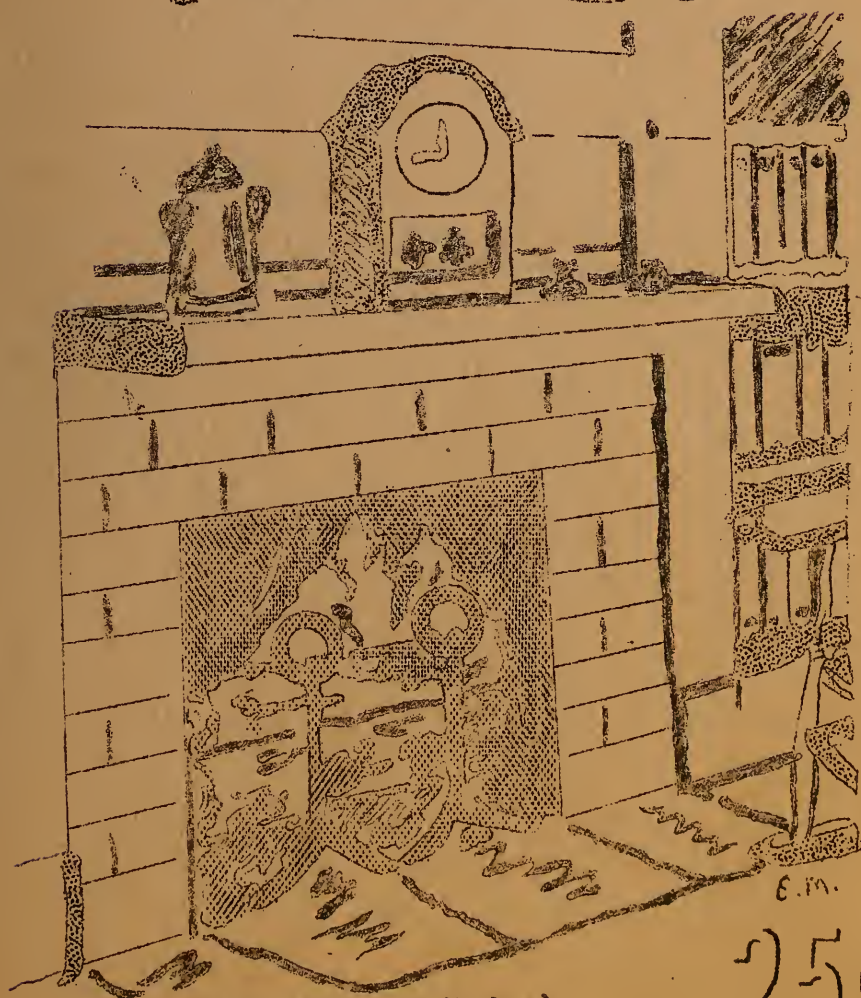


NORTHERN JUNKET



E.M.

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TAKE IT OR LEAVE IT



Square dance clubs and groups all over the country are seeking ways and means to counteract the fall-off in attendance. One proven way is to include in your programming a series of special parties with live music substituting for the canned variety. It isn't a "cure-all" but it certainly will help.

The Y.W.C.A. in Boston, Mass. is a good case in point. For the past two years they have held a special monthly party, developed in a loose sort of way along a special theme that seems to fit the occasion.

Live music is hired for these parties and the crowds love the idea, and without exception have averaged two or three times the weekly average.

Have your new people sign a guest book and see to it that they are notified whenever a special party is held. A postcard is a fine way to do this, especially if you will use colored ink or better yet, colored cards, and along with the color have a small design on the information side of the card.

Give other callers and leaders an opportunity to add to the enjoyment of the dancers by inviting them to call a dance or lead one. Have as many different people on your committees too as it is possible for you to have. It is wonderful for their morale and group spirit.

Try it. It works!

Sincerely

Ralph

CAN WE HELP THEM?

by ED MOODY



If perchance you are one of the fortunate individuals who lives in or near a metropolis which is near a couple more metropolises, Lady Luck has smiled on you; particularly if you are a square dancer. To find this out you must travel to many parts of our great country and dance here and there, where distance prevails and cities are hundreds of miles apart. Such cities, 75 to 100 miles apart, with wide open spaces and towns of minute populations between them are common. Many of us living in more congested areas do not realize that such a situation exists, but it does - more especially in our agricultural states.

In the centers of population Callers Associations thrive, and most of their meetings turn out to be workshops, where an exchange of their local ideas for the improvement of the art is at least a monthly procedure. The ideas of many members are voiced, and the attending callers and leaders are always armed with the best of the latest material to pass on to their dancers. A lot of chaff is eliminated at these callers meetings.

Contrast this with a caller who has just broken into the field, and doing his level best to interest people and give them good square dancing in one of the isolated metropolises, where his only contact with the outside is through magazines. The nearest Callers Association to him is 100 or more miles away, and it is quite possible that he doesn't know that such an association exists, or if he does it is too far away for

him to attend regularly. He reads the ads in the magazines, and the record reviews, and sends for a dozen or so of them, picking out the ones whose titles appeal to him - that is his only method of evaluation. He receives the records, memorizes the idiot sheets that are enclosed, then gets a square together in his living room to work them out. Later, he presents some of them to his club, or clubs.

Have you ever heard of a person who learned to swim by mail? Imagine a caller trying to master the technique of a Kentucky Running Set, or a New England Contra off a printed sheet. Just try to picture the problems that such a caller has. A little of his dance education has come from a traveling caller. He tries to add to it by reading the dance magazines and by interpreting the calls off the sheets that come with the records that he buys.



True, our progressive national magazines, and the big sectional ones, always include an article or two designed to help these folks. However, many of these outlying callers do not know where to send for them or of the value of the material in them, so they labor in the dark, and as far as their clubs are concerned it is like the blind leading the blind. Instead of subscribing to a national square dance magazine they receive instead, a sheet published monthly by someone in their state, filled with ideas of one particular person who has set himself, or herself, up as an expert - and fills the columns with a biased view of dancing which often is contrary to the progress of the art,

plus a schedule of the states' dances for the month, plus a few postmortems. In many cases this self-appointed expert said all that he or she had to say in the first couple of issues, and after that was merely using up paper.

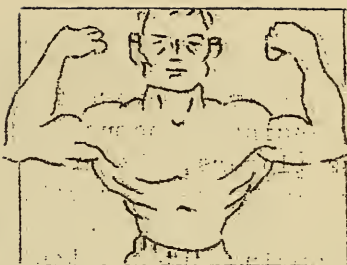
It is my thought that there is a very deep well existing which needs to be filled, but how to fill it is the problem. Thousands upon thousands of people are trying to learn the proper way to square dance, under teachers who are thirsting for knowledge, which we in the crowded metropolises take for granted.

New record companies are springing up in every nother back yard, and are filling pages of advertising with self-credited praise of some very mediocre material in many of the local dance magazines. The 'Babes in the Woods' are buying and, knowing no better, are accepting them as authentic beauties - the best the house affords - and are honestly foisting them onto their people. Result - many disgusted drop-outs, which surely is not good for the art, nor for the permanency of square dancing.

I must admit that I do not have a solution to the problem. The national magazines are doing their best through their pages to help, but the printed word cannot take the place of proper personal tuition. Sets of records or tapes designed for these earnest callers who labor under the greatest difficulties, similar to the sets of records available for school teachers in the primary grades, would certainly help to fill the gaps. Do you have any suggestions?



DANCING AND PHYSICAL FITNESS



by MURRAY DRILLER

(Second of a series)

An article in TIME MAGAZINE, about a square dance held recently in Oakland, California, uses some descriptive terms that can be applied to the physical fitness part of square dancing.

"Careenting and reeling, wheeling and jumping, a dance that could work off a lot of steam, a sport in which the man doesn't necessarily dominate, ring the changes on some 60 calls which keep the dancers on their toes, for some 145 beats to the minute in three sets per dance, followed by a short intermission for breath catching and flirting."

One of the most beneficial things about dancing is the fact that it keeps the legs in wonderful condition. The saying is that when the legs go, everything else goes. A prominent fighter recently trained for his championship fight by skipping rope and punching the bag to music.

Dancing also gives one a sense of rhythm, and rhythm is important both in the conditioning of the body and participation in sports. Almost any activity is done in rhythm; from walking and swimming to running and boxing, from the small cell tissues to the most complex organs in the body. A boxer in the ring and a football player on the gridiron running for a touchdown move in rhythm. A number of football coaches

train their players in the early sessions, by giving them dancing lessons to develop that rhythm. Even sports players, who are exceptions to the rules, have their own sense of rhythm when performing in a sport.

Dancing gives a tone to the muscles which enables them to function more efficiently. I can recall at college a group of finely-trained athletes in a dancing class looking with disdain and annoyance at this sissy stuff that they were about to perform. But each one of them (including myself) came to class the next day with aching muscles that had not been used before (and we thought we were in excellent physical shape before we started!).



In retrospect: while performing at a Physical Education Convention in Atlantic City a number of years ago with Junior High School boys, a supervisor of physical education from the City of Boston approached me at the end of my dance demonstration and stated that he had changed his opinions about dancing and its relation to physical fitness. He added that when he got back to Boston, he would include it in the curriculum.

The heart is a muscle, and in order to keep the muscle in good tone, we must use it. The famous specialist, Dr. Paul Dudley White, is considered one of

the top heart authorities. He recommends exercise, What better way to get exercise, help keep the heart in good organic condition, and enjoy oneself at the same time than by dancing?

There is a physical exhilaration that one received from dancing by perspiring freely. It is the same type of feeling that a football player, participating in a game, receives when he has "body contact" with the opposing player.

A person derives a mental uplift after dancing. I have seen many a person start off the evening by being tired, sad, and fatigued; and at the end of the evening feeling happy and gay in spite of the fatigue. There is a certain spiritual uplift and easy, graceful outlook which comes out of dancing, especially square and folk dancing.

In the final analysis, dancing is an accepted form of our society. Besides, it is inherent for all to be moved by rhythm in a natural, simple manner.

Ed. note: Murray Driller is an athletic coach and dancer living in New York.

The North of Boston Callers' Association has opened its fall season with a benefit dance at the YMCA's Cabot Reservation on Lexington St. Waltham, Mass. The square calling was passed around among a dozen or more members of the association and all enjoyed an evening of high class fun. Unless you enjoy lively dances and lots of laughing and general gaiety, better stay away from this group which meets the first Sunday evening of the month at the YMCA in Woburn, Mass.

AN ENGLISH FOLK DANCE FESTIVAL



by DAVE BRIDGHAM

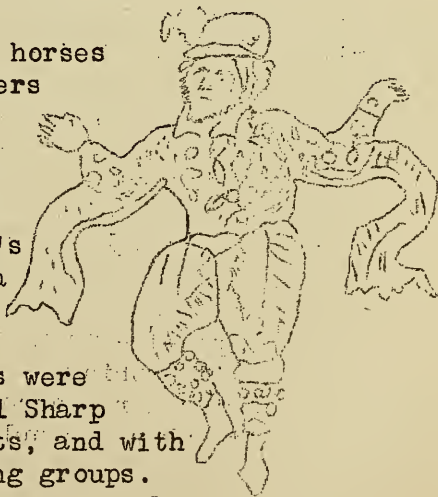
While in London this last January I attended the annual festival which the English Folk Dance Society puts on in the Albert Hall. The hall is a good sized auditorium, something like an oval-shaped Metropolitan Opera with a sloping tier of seats, boxes and balconies extending all the way around except for a small platform stage at one end; for this function the floor seats were removed to make room for the performers, leaving musicians, MC etc. on the stage.

The festival program is about two-thirds English, with the rest of it being given over to visiting groups from other parts of the British Isles and Europe. Highlights among the English groups were Morris teams doing "Young Collins" and "Swaggering Boney"; a smartly executed Rapper Sword - Earsdon - including the figure where one dancer does a back somersault over the sword ring, and a traditional version of the "Yoyton Morris" from Manchester, looking very like a distant cousin of the one we know. As a finale, familiar country dances done in interesting massed patterns, a "Garland" dance which ended by bringing in all the English participants in a rotating spiral which filled the whole floor.

From the Isle of Man, a solo dirk dance, where the man danced to his foot-long dagger, alternately

bearing it at arms length as if hypnotized by it, and laying it down and performing steps over it and obeisances to it. From farther afield, an "Amateur Ansam-bel" from Macedonia, which for sheer intensity of dancing was the equal of any of the state groups which have toured here recently; they had won "first and second prizes" at the international Eistedfodd the summer before. From Belgium came the "vendelzwaaiers", a group stemming from the medieval guilds, doing spectacular flag waving and throwing, with six-foot square banners. They followed this up with a long sword, hilt and point type of dance done with six-foot staves, and the addition of a two-foot hoop, which was introduced into the ring, each man having to step through it in turn as it came to him and then pass it on, meanwhile maintaining the unbroken ring. Another figure, from this same ring, ended with all staves crossed in the center and the hoop around the junction.

Various clowns, hobby horses and the story book characters were in evidence between the demonstrations, often "taking off" a number just done. One effective bit - all too brief - an "Animal's Morris", presided over by a hobby-horse piper.



The three performances were preceded by a ball at Cecil Sharp House for members and guests, and with short "previews" by visiting groups. Formal (or festival) dress was worn by all, but it didn't restrict the enthusiasm of the dancing.

The festival was to be the culmination of Douglas Kennedy's almost fifty years with the Society, the last thirty-five as Director. Unfortunately, he was ill with the flu and unable to attend any of it. But

he was recovering during the next week, and I was able to speak to him on the phone, and extend to him the good wishes of the many friends he has made on his visits to this side of the Atlantic.

ODE TO A COUPLE DANCE WRITER

by AL SHEER



Here's to the guy I'd like to choke,
He must be a sadistic bloke,
Each time a tune is popular made,
And hits the top of the hit parade,
He writes a couple dance.

A side-car here, a twinkle there,
Four two-steps, a twirl with flare,
He'll grind this terpsichorean hash
To fit a tune of recent splash,
And has a couple dance.

And just to season it a bit,
A pas-de-basque will do the trick,
It's nothing new, as you can see,
But square dance magazines agree
It makes a couple dance.

And I, who tangle up my feet,
And never can stay on the beat,
Have a wife who'll tug and shove,
And oh! how dearly she does love
To do those couple dances.

But I have patience, yes, I have,
 And to my mind it's quite a salve
 To know, that two weeks from today
 They'll bury that dance beneath the clay,
 Goodbye couple dance.

But still it worries me to know
 That somewhere, some malevolent Joe
 This very moment is engaged
 In writing dances - next week's rage,
 A BRAND NEW COUPLE DANCE.

ISN'T IT FUNNY.....

When the other fellow takes a long time to do something, he's slow - but when I take a long time to do something, I'm thorough.

When the other fellow doesn't do it, he's lazy - but when I don't do it, I'm too busy.

When he goes ahead and does something without being told, he's overstepping - but when I go ahead and do something without being told - that's initiative.

When the other fellow states his side of the question strongly, he's bullheaded - but when I do, I'm being firm.

When the other fellow does something that pleases the boss, he's polishing the brass - but when I do something that pleases the boss, I'm cooperating.

When he overlooks a few simple rules of courtesy, he's rude - but when I skip a few, I'm original.

When the other guy gets ahead, he gets the breaks - but when I manage to struggle ahead - man! HARD WORK DOES IT!

Funny, isn't it?

SQUARE DANCE MANNERS



Assuming that you always wear your best manners in public let's talk about manners that specifically apply to square dancing. A well informed square dancer will follow the rules noted here:

1. Arrive on time whenever possible.

2. Form a circle or set up squares promptly when the music starts or at the caller's request. Bear in mind that one can be prompt without running. A square dance is not the proper place for a 50 yard dash! In fact, such attempts usually turn out to be obstacle races with dancers as the obstacles.

3. Join the nearest square that is forming. If all the nearby squares are filled, hold up your hand high so that the caller can either guide you to a set where you are needed or get some other couples to join you in a new set.

4. It is considered very bad dance manners to walk through the middle of a square to get to another. It is equally as bad to deliberately by-pass a square in need of a couple. Even worse as a breach of etiquette is to leave a square once you have taken your position in that square. If for any reason you find it necessary to leave a square, just make a quick word of explanation before making your hasty departure.

5. If time permits; introduce yourself and others within a square. You'll not only gain a reputation for being friendly, but will also acquire many new and interesting friends.

6. Listen quietly during any and all instructions from the caller. If you are an average good-hearted soul and know the call that is being explained, resist the temptation to explain it to the others in your set. Let the caller do the teaching. When the square is all set up and ready to go, the well-informed dancer will let his fellow dancers hear all the professional instruction they have come to enjoy.



7. There is no acceptable excuse for rough handling of fellow dancers! Roughness is a mark of ignorance - whether by chance or by choice - and you will do well not to imitate even a more experienced dancer who has chosen to ignore this elementary rule of proper square dance conduct.

8. At the end of every dance be sure to thank the others in your square. They contributed to your fun. Thank your partner too, and escort her to a chair.

9. Friendliness is a part of good manners. Square dancing promotes friendliness since it offers endless opportunities for new friendships to develop. If you are not continually making new friends you are not getting the most out of square dancing. A good way to insure a friendly atmosphere is to consider yourself al-

ways a host to all other dancers. Friendliness comes from within yourself and can best be described as your interest in others. Those who seek it will be wise to look for it at its source; those who display it are never obliged to seek it.

10. Be a well-informed square dancer. Review the above given rules frequently.

by Ruth Stillion, Arcate, California
in "SETS IN ORDER".



On Friday, October 19, Folk Dance Associates (Chicago) began its thirteenth year of Folk Dancing. This year the group will move to a new location on the campus of the Illinois Institute of Technology. Sessions will be held from 8:30 to 11:30 p.m. For further information call Patricia Dixon, 7009 S. Chappell St. Chicago 49.

Remember the dates: June 20, 21, and 22 for the annual National Square Dance Convention held in 1963 in St. Paul, Minnesota.

Ted Sannella continues his Friday night parties at the Stephen James House, Cambridge, Mass. Folk, square and contra dances, Ted Sannella caller and leader. Every Friday, 8:30 - 11:30 p.m. Instructions and special classes.

Dave & Nancy Rosenberg, Washington, D.C. Folk Dance teachers, recently taught folk dances at Texas Women's University. Further word from Dave tells us that he is at the moment in Spain and the Mediteranean and Africa area to teach, research, photograph and collect material for the U.S. Navy's "Overseamanship" program.

IT'S ABOUT TIME



by H.D.EDWARDS

Editor's note: The following article is reprinted from Edwards Record Service "NEW RECORD ANALYSIS", commenting on a new Instruction Series on Family Squares Label

It is about time that we started to look reality in the eye and do something for our forgotten dancers, the beginners. We talk to our friends about joining square dance classes. We take them to a free beginner dance and get them enthused with the idea, then we leave them to their own resources, to sink or to swim, while we, like ostriches, bury our fat heads in the sand with the firm conviction that they will be all right, and that they soon will be square dancers. We know full well that they will not be all right in this world of fast and furious square dancing where there is nothing at all for the beginner. There have been no records at all available for these folks to purchase and learn by practice in their own basements, and when they have finished a series of lessons there is no place for them to go and dance without fouling up the squares. The average new dancer goes out and fouls up the squares once, and if he has enough intestinal fortitude, he does it twice, then we lose him forever. The diploma that he was so proud of goes into the waste basket, and he goes back to television.

Look around you and count the ones that you call ers have taught to dance, and ask yourself, how many

have stayed with it and are dancing today? Nationally, we believe that 75% have fallen by the wayside.

What we needed five years ago and still need today is a National Callers Association, to foster a comprehensive teaching program and a follow-up program for beginners. We believe that the square dance movement is still large enough to maintain and sponsor two types of dances, and two types of dancers. One for the longhorns or hot shots who are constantly seeking new basics to conquer and who want to dance seven nights a week, and one type of dance for the yearlings, who dance once or twice a month, and are looking for a relaxed easy type of dance. This is the type of a dance that beginners can get into and enjoy themselves, but this is also the type of dance that is hard to find today. In many communities we have nothing but challenge type of dances, and we are not only losing our beginners, but also losing many of our seasoned dancers who do not wish to learn a couple of new basics at every dance.

Our dancers are rapidly dwindling in the square dance movement. This is not fiction, this is stark reality. We have but one future to follow, and that is to look after our beginners, and our once or twice a month dancers. Call 'em low level if you will, but call 'em something that they can dance to. These are the people that are going to keep square dancing alive. If we keep on losing them, square dancing will become a yellowed page in history. A sad monument to a lot of fun that people once had but did not know how to protect.

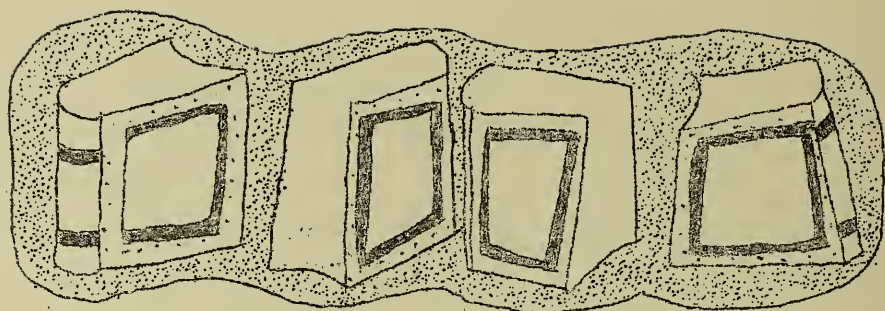
We hope that every reader of the above short article will take it to heart and really try to do something about it in his or her own area. If we are to retain our present dancers and enroll new ones then we must call a halt somewhere to this vicious trend before it destroys the movement completely.

Let's not fool ourselves. An evening of dancing to these new calls is certainly not fun (to most of the dancers), and it is not relaxing. The majority of dancers joined a square dance club for an evening of fun and relaxation; something which is badly needed in the world today, and if they don't get it they drop out.

As our pace of living increases, and it seems to increase every year, we more and more need and seek to find some means of relaxing. Up to the present time we have been able to do this through the medium of square dancing. However, when you have to spend a night concentrating on new calls and new figures, then you must turn to something else for relaxation. And we are NOT advocating a return to the days of "Red River Valley" or "Honolulu Baby".

For a time, square dancing was the one means of family entertainment. We are now faced with competition. Competition which is becoming harder to fight all of the time. Golf is coming into its own in many of our small communities. New and better bowling lanes are being built and opened for family bowling in addition to league bowling. Just entering the picture are family pool parlors. We can no longer rest on our laurels, and say that square dancing is a family form of entertainment. We must keep it entertainment and not work. One way might be to stop heeding the anguished sobbing of the screaming minority, who are always willing to run any club for their own enjoyment and amazement. Another way might be for all square dance magazines to stop publishing the drivel and nonsense purporting to be the "latest and newest" square dance figure. If this last suggestion was followed through by all concerned, you would see an abrupt demise to it all, and a resulting clearing of the air in square dance circles.





FROM A CALLER'S

SCRAPBOOK

SUPERSTITION AND THE DANCE

1. Dance in the morning and you'll break a leg before night.
2. If your shoe becomes untied in a ballroom, beware of your next partner.
3. Don't dance without music; it signifies a future lack of money.
4. Beware of counting the couples on the dance floor; such procedure will bring bad luck.
5. If you step on someone's dress, it will bring bad luck to the wearer.
6. To lose your corsage while dancing is a bad omen.
7. Dancing on the ground indicates disaster or death to come during the year.

On the favorable side are the following:

1. Place a quarter in your heel when going to a dance. It brings good luck!
2. A fall while dancing may be embarrassing, but it is supposed to portend an early declaration of love.
3. Unexpected dancing is a harbinger of a legacy, present or invitation.

The above are from a brief article in the Denver Sun News, of February 8, 1948.

For years the fiddle has been known as the instrument of the devil. Perhaps that accounts for the popularity of the devil's name in square dance tunes; notably "Devil's Dream, De'll Amang the Tailors, The Devil's Own, Go to the Devil and Shake Yourself. What the Devil Ails You? The Gelding of the Devil, De'il Awa'Wi' the Excise Man."

PROVERBS ABOUT THE DANCE

A pair of light shoes is not all that is needed for dancing.

The fiddle makes the feast and the song the dancing.

The willing dancer is easily played for.

He who dances must pay the fiddler.

Those who pay the fiddler can call the tune.

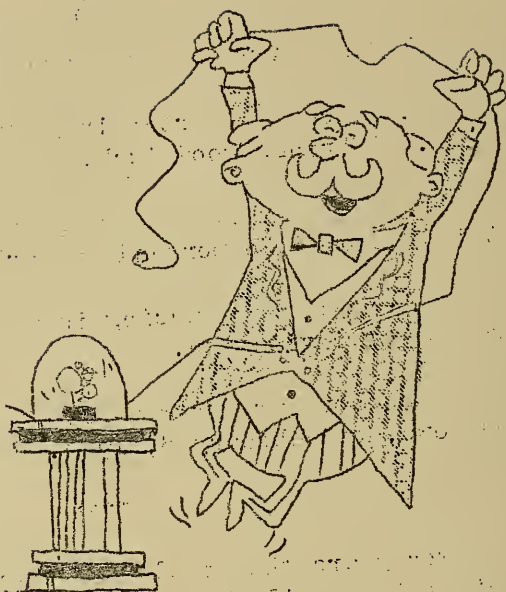
The gods do not subtract from man's allotted span the hours he spends dancing.

DANCING

HERE

AND

THERE



MAINE

Michael and Mary Ann Herman have taken over the Pioneer Camps in Bridgton, Maine, and intend eventually to operate it as a summer-long folk dance camp. They got off to a fine start this year with six camps, two in June, then a week off for the staff to rest and followed by two sessions in July, then a month off as far as folk dance camp was concerned. Two week-long sessions from the middle of August ended the dance camp activity.

The first session early in June saw a camp of near-normal capacity start the season with wonderful enthusiasm, and a capacity for learning new dance skills and improvising evening parties that has seldom been equalled and never surpassed. By near-normal capacity we mean about 60 campers and staff. This is just about the number that Maine Camps has ever had for a first session. In a way it is nice to have a smaller number for the first camp; so many things must be done before any camp opens, especially after a winter of in

activity. It is best to have this "shake-down" week without the added headaches that are involved in a capacity plus camp.

Mary Ann Herman, Dick Crum and Ralph Page made up the dance staff for these first two weeks, complemented by William and Mary-Frances Bunning, craft instructors, and a highly capable kitchen crew consisting of Henry Lash, June Griffin, Ragnhild Olson and Conny Taylor. Bobby Wigginton, registrar, Manuel Falcon, Laura Oden, Mary Tymkowich, Ed Moose and Ginny Nye completed the camp staff, all aided and abetted by some talented scholarship people.

Highlights? Every day had its quota. Favorite dances? The ones taught that day, or better yet, the one just ended. And we know better than to single out any one party as the "best", but we sure got off on the right foot early in the week with a whiz-bang of a Mexican party, complete with a fashion parade, bull fight cascarones, and luminarios lighting the road to the main lodge. A Balkan supper, Ukrainian meal, and of course the famous Maine smorgasbord supper were all in the class of a gourmet's delight, and there wasn't any thing wrong with the opening night meal either, especially the dessert - strawberry shortcake!



The second lap began on a nice warm Saturday afternoon. Almost before the "hangovers" had finished their lunch the first of the second class drove in and in no time at all a regular spate of cars dusted thru the woods, bound for Pioneer.

The camp really filled up this session and the other two sessions that we attended were filled too. The same staff for this second camp that were here for

the opening one succeeded in keeping everyone on their toes and in high spirit throughout the week. We might mention at this point that each session had a Balkan meal with its accompanying tossing of rhymed "bon mots" from one "country" (table) to another. Seemed like the Bulgarian table always started things and the suspicion arose that it was due to Dick Crum always sitting there. Be that as it may, it all added up to the general welfare of camp even though no rivals to Robert Frost turned up amongst us!



The third session was noteworthy for at least two things: the entire week was undoubtedly the coolest in the weather records for the State of Maine. It was wonderful for dancing though and we made the best of it. The other outstanding event came on the Fourth of July. The camp entered a decorated float in the local Holiday parade, and won a prize with it too. Not bad, when you stop to consider that at 10 o'clock a.m. the whole thing was just a wisp of an idea!

Andor Czompo joined the dance staff for the third and fourth sessions, and his Hungarian dances were enjoyed by all. For once we had a chance to master some of the basic steps and to learn a few easy Hungarian dances. He sure added a lift to the entire camp.

Something new was tried here this year, and that was to give Sunday morning completely over to the forming of committees for the entire week, and getting a head start on planning decorations etc. The third and fourth sessions gave the whole day to it, while the first two sessions gave only Sunday morning to the idea. We liked the morning idea, but it did seem to be a bit much to devote the entire day to it. But that is not offered in severe criticism.

Again this year, the Maine camps went along with

an idea began a couple of years ago, to have the last hour of each evening devoted to "request" numbers. It seemed to work just as well as ever. Dick Crum is a master hand at mixing up a real "request" program. You may or may not be surprised to read that many of the "requests" were for easy dances or for real old-timers like Royal Empress Tango, Ve David, and Money Musk. It would appear from the number of times that they were "requested", that Salty Dog Rag and Dubke were headed for a long folk dance camp life, with the first named definitely on the way to a "come back".

We are happy to say that the Lancers over which we'd spent many an hour during the cold winter months, were extremely well liked, especially the Military Lancers, and more particularly the "Windmill" figure of that dance.



CALIFORNIA

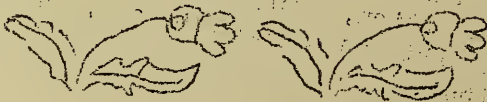
The most delightful three weeks that I've ever spent out here. With the exception of the first day of camp, when it was up to normal -100 degrees - every day from then on was past describing. Thermometer was between 80. - 90 degrees each day, nights were cool; in fact some of them were more than cool!

A lot of useable material was taught this year in nearly every class; much more than ever before at any one time. Probably the Huig Hofmann's, from Belgium taught the most of such type dances, because without exception, every single one of the dances that they taught was a useable one, and to delightful music at that.

It was nice to see the interest created by the Lancers figures that I taught, especially for the figures and music for the Military Lancers, and two of the figures for the Student's Lancers. Since many of the leaders and other staff members attended that hour of classes, there is hope of creating some interest in that form of square dancing. And it was nice to note how quickly the gym floor filled up when Jerry Helt was announced as the caller. We loved some of his "progressive square" figures, though Sonny Newman and I will never solve the problem of how we got so far lost in one of them! Personally we loved the Hofmann's "Tante Hèssie" and "Schrittswalzer", and Stewart-Smith's "Ship o' Grace". The music for each one being most appealing, the figures interesting and not difficult and all in all being the kind of dances that we have always most enjoyed.

Registration was down at both camps this year and various reasons were advanced for the cause of it. We live three thousand miles away and refuse to get drawn into any kind of a west coast hassle. Some of it no doubt was due to natural attrition; some of it man-made. The latter can be cured, but the first must be lived with. I look for a greatly curtailed staff for the next few years. Let's hope that the right answer is found within a short time for Stockton is potentially too good a camp to close up short of a national catastrophe.

The four days following camp's closing was a continuation of the life at camp - almost. Jerry Helt, Gordon Tracie and I spent the time with the Bev Wilder family in Walnut Creek and Ben Lomond, with a "side" trip, Sunday night, to San Francisco and the apartment of Celia Benrath, where many of the "campers" gathered for an evening of eating, coffee, and talking.





NOVA SCOTIA

We moved again this year, to Crystal Cliffs, near Antigonish, which in turn is just across a narrow body of water from Cape Breton. It seemed a wise move. The place is owned by the Provincial Department of Mines and the entire camp was at our disposal. The house-keeping cottages were clean and neat, and handy by to dance hall and dining room, as well as being smack dab on the water's edge. The dance hall was wonderful. Imagine a room with a beautifully smooth floor about one hundred feet long by fifty feet wide, complete with a high, fully equipped stage at one end and you will get a good picture of where we danced. For once a camp with plenty of room to dance and a floor that satisfied everyone. Wonderful.

Red Linnell, Conny & Marianne Taylor, and Ralph Page comprised the dance staff and kept the fifty-odd dancers busy morning, afternoon and night. Most of the campers were from Nova Scotia, but there were representatives there from Quebec and New Brunswick as well as from Vermont, Maine and Massachusetts.

Tony Salatan, noted folk singer from Boston, visited camp the last two days, and brought joy to the lives of us all by leading a song session the last night of camp.

The highlight of camp parties came the night that a committee made up of June Hunter, Bill Ritchie, Ruth Bell, and Harold Kearney, decided that a 'proper motif for the evening would be a "Come Dressed In Somebody Else's Clothes", and you know exactly how that turned

out! Men came dressed in women's clothes and women came dressed in men's clothes. It was a one-shot riot, and we were so happy that only campers were present to see some of the "get ups"!

The town of Antigonish, but nine miles away, was a good source of Canadian square dance records; the kind that are not found in any of the stores in the States, and several campers - and leaders too - bought a generous supply of them, notably many LP's by Don Messer & His Islanders.

We hope that camp is continued here. The possibilities are limitless for an exceptionally fine camp in every way. The Department of Education is to be complemented for its choice of site for 1962.



NEW HAMPSHIRE

A near capacity group gathered here at The Inn at East Hill Farm for the annual New Hampshire Fall Folk Dance Camp. Beautiful weather, not too hot, not too cool, prevailed throughout and few dull moments had a chance to weasel into action from opening night, Wednesday, til end of camp the following Monday.

Rod Linnell, Conny & Marianne Taylor, and Ralph Page kept the dance sessions rolling in high gear and Bill & Mary-Frances Bunning, crafts teachers kept what otherwise might have been idle hands completely occupied at all times. Rich Castner, Charley Farquar, and a kitchen crew of June Griffin, Ragnhild Olson and Angela Taylor, along with the scholarship people saw to everything else, and there's always plenty of that at a folk dance camp!



COME ON! LET'S GO!

NEW HAMPSHIRE YEAR-END CAMP, Keene, N.H. December 28 to January 1. Dance under the leadership of ANDOR CZOMPO, Hungarian Dances; DAVE ROSENBERG, General Folk Dances; ROD LINNELL, Maritime & New England Squares; GLENN BANNERMAN, Appalachian Squares and General Recreation; RALPH PAGE, Contrabands & Lancers. DANCING FOR ALL: YOUNG OR OLD! BEGINNER OR OLD TIMER! Further information & camp flyer by writing to ADA PAGE, REGISTRAR, 117 Washington St. Keene, N.H.



D O N ' T F O R G E T !

3 sessions of Maine Folk Dance Camp this year.

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2nd - July 29 - July 5 July

6 - 11, 3rd, August 11 - 21

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Pioneer Camps, Bridgton, Me.
for more information

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#####

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid groups, Rebeckahs, or Churches & Granges. Also Folk Tales from all sections of the U.S. published by the same or similar groupd. AND old dance and festival programs, convention programs too. Don't throw them away. Send them to me. I collect them as a part of a research project that I'm working on. Send to: Ralph Page, 117 Washington St. Keene, N.H.

Musical Mixer Fun - \$1.00
by Ray Olson

Vranjanka - \$1.00
the Dick Crum Songbook
words, music, guitar chords

Dancing Back the Clock - \$1.50
directions for 94 Old Tyme English Round Dances

Dakota Square Dance - \$1.50
by J. Leonard Jennewein

5 Years Of Square Dancing - \$2.50
compilation of squares in Sets In Order

New Hampshire Camp Notebook - \$2.10
200 dances - square - contra - folk - songs - recipes

New England Contras & Town Hall Squares - \$1.00
by Ralph Page, dances taught at University of the
Pacific, Folk Dance Camp

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Try liquid white shoe polish to write on black pages
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THE ROUNDUP

FOLK DANCE INFORMATION

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Box 1226, Denver 1, Colorado

It takes a lot of knowledge to realize how little you know. Becoming wiser today is painful. It makes a person realize what a fool he was yesterday!

People will gamble on anything. A few are beginning to save money now on the long chance it may some day be worth something.

News comes mainly from folks who promised faithfully to keep it a deep secret.

As an innovation this year, the two scholarship auctions were held outdoors and it was the nearest to a country auction that we have ever held. We are of the opinion that, weather permitting, more of our auctions will take place that way. The scholarship fund was further augmented at one of our "after party" impromptu stunt nights. Like many other such things it all began innocent enough with somebody showing a stunt that women can do quite easily and most men cannot do at all. And before you could say "All around Jack Robinson's barn" we were paying for the privilege of attempting to stand on our heads, to pick up a match box from the floor with our hands behind us, to imitating an inch worm. There were other near-impossible stunts tried too, but the ones mentioned are enough to give you an idea of what went on.



The famous last-night smorgasbord meal saw us dressing up the dining room Scandinavian style, of course. Anyone who has never been at a folk dance camp will never believe what a sumptuous feast one of these smorgasbords really is. You have to see it to believe it. It is becoming common place to say that the tables bent with the weight of food, but since they did we'll say so once more. Another meal - Hawaiian - saw all of us wearing bright colored leis and sitting at tables tastefully decorated Island style. The food table too was a thing of beauty and a delight to the campers who, so impressed were they, truly hated to spoil the picture by taking the food. And was that Hawaiian-style fried chicken ever good? There were no known calorie counters around that night - nor at any time throughout camp for that matter!

The two big swimming pools got a big play as always, with the one downstairs (heated) most appreciated after an evening of dancing.

No one dance seemed more popular than any other - we liked them all! The only reason that anyone ever sat out a dance was to rest some weary feet and not because of the dance or type of dancing being shown at the moment.

Day and night, whenever the person wanted to do so, people were busy with crafts in adjoining rooms to the dancing area, and the final afternoon of camp the Bunnings had a craft exhibit of things that campers had made while at camp. This proved to be highly interesting and will be done again next year.

And so we ring down the curtain on another fine New Hampshire camp with an invitation to all who read to come and join us here at East Hill Farm in 1963.



THANKS: to Helen Orem, Los Angeles for dance programs. Also to Ed Kremers, San Francisco for more of the same.

MARRIED: Walter Gröthe and Kathryn Kalys, August 18 in San Francisco, California

MARRIED: Sept. 9, Geoffrey Kandall and Carol Loeb.

BORN: August 8, to Mr & Mrs William Possi, a son Brian William.

BORN: Sept. 13 to Mr & Mrs William Schenck, a daughter Jillian.

A NOTE OF INTEREST: to those who have children in grades 4-6, Conny & Marianne Taylor will be teaching folk dances in a series of 24 lessons on Tuesday afternoons at 4:30 in Lexington, Mass. beginning in October. For information call Mrs Lenk, at VO 2 - 7373.

SQUARE DANCE

ANTAGONISH SQUARE

Suggested music - whatever you like

Use any intro, breaks and ending you wish

The head two ladies chain to the right (halfway)
 And turn the girls around
 Same two ladies chain across the square (halfway)
 Allemande left your corners
 Come back and do si do
 Then all four men star by the right
 Three-quarters round the ring
 When you meet your partner (original)
 Stop and give her a swing
 Then take that lady with you and promenade
 One full circle around the ring



The Concord N.H. Square Dance Group opened its 19th season, October 6 with Bob Bennett caller: Ralph Page November 3; Mal Hayden, December 1; Dudley Laufman January 5. All dances will be held at the Friendly Club gyn, Main St. Concord, N.H.

The Fourth Annual Spring Festival sponsored by the Washington Area Square Dancers Cooperative Ass'n will be held at the Sheraton-Park Hotel, Washington, D.C. March 14, 15, 16, 1963. Send reservations to Myra and Steve Hunter, 7232 Calvert St., Annandale, Va. before February 1st, 1963.

CONTRA DANCE

THE TOURIST

Suggested music: Lamplighter's Hornpipe MH 5003

Couples 1,3,5 etc active
Cross over before dance starts

Down the outside and back
In the center, do si do your partner
Four hands around with the couple below
Balance and swing the left hand lady
Opposite ladies chain



At the Unitarian Parish House, 6 Eliot St. Jamaica Plain, Mass. has opened its 12th season of squares, contras, easy folk dances, refreshments and special parties and party fun, with Louise Winston calling and leading. Held on the first and third Saturdays of the month September through June, all are welcome whether beginner or expert.

Seacoast Region Square Dance Association opened its 14th season in Dover, N.H. City Hall Auditorium September 8 with Jim Wicks caller.; Dick Doyle, October 13; Festival-Charlie Baldwin, November 10; Joe Casey December 8.

Write to Activity Records, 288 N. Main St., Freeport N.Y. for their latest catalog of Honor Your Partner Records and other books and records suitable for school work.

FOLK DANCE

TANT' HESSIE

South African

Record: Folkcraft 337-006B

Formation: Double circle of couples. M on inner circle

A

Meas. 1-2 Four walking steps forward so that you form one circle, partners right shoulder to right shoulder, nod to partner.

Meas. 3-4 Four walking steps back to original place

" 5-8 Repeat measures 1-4, left shoulders to left shoulders adjacent

B

Meas. 1-4 Do si do with your partner passing R

" 5-8 Repeat, passing L shoulders

A1

Meas. 1-8 All swing partners, shoulder & waist position, slowly CW, ending in a double circle facing partners. (Original position at start of dance).

We learned this dance this past summer from the Huig Hofman's, from Belgium, who were on the staff of the California Folk Dance Camp, Stockton, California. The directions are from the 1962 camp syllabus.

Co-sponsored by the Columbus Folk Dancers and the Whetstone Folk Dancers, Mary Ann Herman led a weekend folk dance institute, October 13 & 14, 1962, at the Gladden Community Center, 183 Hawkes Ave. Columbus, Ohio.

FOLK SONG

SPANISH LADIES

English
Capstan Shanty

Farewell and adieu to you Spanish ladies,
 Farewell and Adieu to you ladies of Spain,
 For we've received orders for to sail for old England,
 But we hope in a short time to see you again
 Chorus - same tune as verses
 We'll rant and we'll roar like true British sailors,
 We'll rant and we'll roar across the salt seas
 Until we strike soundings in the Channel of Old England
 From Ushant to Scilly is thirty-five leagues.
 We hove our ship to when the wind was Sou'west, boys,
 We hove our ship for to strike soundings clear;
 We got soundings in ninety-five fathom and boldly
 Up the Channel of Old England our courses we did steer.

Chorus:-

Then the signal was made for the Grand Fleet to anchor,
 And all in the Downs that night for to lie;
 Then stand by your stoppers, let go your shank painters
 Haul all your clew-garnets, let tacks and sheets fly.

Chorus:-

Stoppers - ropes for checking and holding chain cables
 shank painters - securing ropes for anchors
 haul all your clew-garnets - draw lower end of sails to
 yard for furling
 tacks and sheets - ropes at lower corner of sails for
 tautening them

Eloise Hubbard Linscott's book "Folk Songs of Old New England" is being republished by Archon Books, 965 Dixwell Avenue, Hamden, Conn., at \$7.00 per copy. Order from Archon Books at above address.

The Royal Scottish Country Dance Society, New York Branch, Miss Jeannie R.B. Carmichael, Director, opened a series of Scottish Country Dance classes, September 13, 1962, at the McBurney Y.M.C.A. 215 West 23rd St. N.Y.C.

The Worcester (Mass.) opened their 1962 - 1963 season on September 20, with Charlie Baldwin, caller. Their schedule for the rest of 1962: Ralph Page, October 20, George Hodgson, November 15; Bob Treyz, December 6. All dances are to be held at the Tatnuck Legion Post, Mill Street, opposite Airport Drive. 7:00 to 11:00 pm.

If you are interested in folk songs then you'd better write to Folklore Productions, 176 Federal St. Boston 10, Mass. and get their list of subscription concerts, that started October 12th with The Weavers being the featured performers.



A Rose in Kerry

by PHILIP ROONEY



"The pale moon was rising above the
green mountain

The sun was declining beneath the
blue sea,

When I strayed with my love to the
pure crystal fountain

That stands in the beautiful Vale of Tralee....."

There's no need to identify that song, is there - or its best-known singer, for that matter? It is, of course, "The Rose of Tralee", which John McCormack sang in the film 'Wings of the Morning', a film based - not very firmly perhaps - on a novel by Donn Byrne. Between film-maker and singer, the ballad earned quite a world-wide popularity. But in Tralee the song had not to wait until Count McCormack gave it a round-the-world fame. For generations the song has been sung by folk young and old in this corner of Kerry.

And it wasn't only the song - with its quite obvious flattering of local pride - that has been so popular in Kerry down through the years. The story that inspired the song or, very much more likely, grew up about the song, has become as much a part of the accepted memory of Tralee and its surroundings as any true-to-life account of some outstanding event in the town's history.

That's something I discovered a little time back when I talked about the song and song-maker to a score and more people in Tralee, and heard at first hand a folktale in the making. It's easy enough, of course, to see how the song's heroine slipped so easily into the local legend: the song paints a picture of the

girl in just the kind of bright colours and simple detail that made her easy to remember as is the girl next door - a highly flattered and idealized girl-next door, of course. Do you remember the lines?

"She was lovely and fair as the rose in the summer
Yet 'twas not her beauty alone that won me,
Ah, no, 'twas the truth in her eyes ever shining,
That made me love Mary, the Rose of Tralee."

It is every bit as easy to see just why the man who wrote the song is so well remembered. William Pembroke Mulchinok his name was. The name, though it does not have the familiar Kerry ring of O'Shea or O'Sullivan or O'Connor, is a Munster name. Tralee's first Mulchinok came from County Cork and set up in the drapery business in the Kerry town. The town's Convent of Mercy and Christian Brothers' School are monuments to this John Mulchinok. He became a prosperous merchant in the familiar 19th-century mold. He was also a philanthropist of more than common generosity - the foundation of the Convent and Schools in Tralee - cost him more than £20,000, a truly large sum in the Ireland of the mid-19th century.



It was by family accident only that John Mulchinok became a patron, of sorts, of verse-making and a financial godfather, so to say, to the Rose of Tralee. At Cloghers House, the bachelor home which he built for himself on a magnificent site overlooking the town of Tralee and the Bay, he brought up two nephews. One, Edward, was the kind of industrious apprentice any 19th-century merchant would have cherished; he had the family flair of the management of affairs and brought added prosperity to the family business. The other broth-

er, William Pembroke Mulchinok, had a taste for the writing of stories and gerses and a leaning towards Nationalism that made him a contributor to the 'Young Irelanders' Magazine, 'The Nation' as well as to such Munster journals as 'The Cork Magazine' and 'The Province of Munster'. The prosperous uncle, a deal more tolerant than the usual run of 19th-century merchant princes, humoured young William Pembroke in his liking for a way of life that couldn't be expected to pay large dividend. The lad scribbled his verses in the solid Victorian comfort of Cloghers House. Even when he married - a Miss Alicia Keogh of County Galway - his wealthy uncle did not let the shadow of the garret fall across the young poet: he set the pair up in nearby Ballard Cottage, a charming house with an even more magnificent view of sea and hill than Cloghers House itself enjoyed. Even when William Pembroke, tiring of verse-making in Kerry, took himself off to America, it was not at the bidding of a harsh uncle; indeed when, after a spell of journalistic work in New York, the poet came home to Ireland, John Mulchinok, generous as ever, installed him again in Ballard.....ideally situated to observe the romantic night scene that inspired, so they say, this verse that Tralee most of all admires:

"The cool shades of evening their mantles were
spreading,
And Mary, all smiling, sat listening to me,
And the moon through the valley her pale rays
was shedding,
When I won the heart of the Rose of Tralee."

So the scene was romantically set for the entrance into song and legend of "The Rose of Tralee", and most certainly the lovely Mary has not missed her cue. Today, in the nineteen-sixties, 'The Rose of Tralee' is not just some imagined character in a song and a story, but a girl as warmly remembered as any family relation of a couple of generations ago. The talk of two men, full of years and wisdom and local lore, makes a pattern of popular memory: 'Green Lane she lived in,' said the first. 'The house isn't there any

more; but there right before you is where she lived. There is no doubt at all about that. My grandmother, who was an old woman when she died, was a companion of Mary Connor.....the girl they used to call 'The Rose of Tralee'.....and many a time she told me what a fine girl Mary was and how she died young, with her heart broken for the lad that went away to foreign parts."



"Some will tell you she lived in Mary Street," said another, with equal conviction, "And more say Walpole Street; but Green Lane was her home. She wasn't living there at the time that's told about in the song, of course. At that time she was in service in one of the Big Houses outside the town, and it was when she used to be coming in to the town on messages, for her mistress that this fellow saw her and fell in love with her." And with conviction he clinched his argument: "It was all well remembered by the old people, when I was young."

And so it is still, remembered with the greatest certainty. The scene of the story hasn't to be remembered at all, of course; it's there for all to see - and to sing about:

"The pale moon was rising above the green
mountain
The sun was declining beneath the blue sea,
When I strayed with my love to the pure crystal
fountain
That stands in the beautiful Vale of Tralee."

Of all the convincing men of Tralee the one who had the most convincing tale was the man who took me - at a carefully determined time and along a carefully

planned route, to a field beyond the boundaries of Cloghers House. The time, so carefully selected, was just a summer sunset on an evening in the first quarter of the moon. In the quiet fields, already touched with the coming dusk, this guide walked confidently to a spot from which in the still evening could be heard the soft, unceasing whisper of water falling and flowing over stones. Away before us was the Bay, its waters still bright in the light of the evening sun already low on the far western horizon. To the left, Slieve Mish lifted its humped-back shoulder in its summer coat of greenish moss to the evening sky, and over the crest of the hill showed the pale line of the new moon. The one place where you can see the sun setting and the moon over Slieve Mish at one and the same time, claimed this convincing man with calm conviction; and there is no doubt but that he had a convincing point.



But, of course, he hadn't it all his own way. By the little local stream that is known as the Lee, I was shown a man-made well which, in the days of more than a hundred years ago, must have been a gushing fountain of clear water in a quiet place where lovers might well have made their rendezvous. And in the lonely fields above the Bay, a man whose memory stretched back four score years and more, traced from tales told to him in his boyhood the spot where the maker of the song walked in loneliness, mourning his lost Rose of Tralee.

All of which was just about midway between being convincing and confusing; but the oddest thing of all about this folk-story in the making was the way in which the writer of the song has become identified with the love-lorn hero of the ballad. A love story is

no more than half a story when it has no more than one lover in it, so William Pembroke Mulchinok himself was brought into the tale to play the part of 'The Rose of Tralee's' lover, who came home, blinded from the wars in foreign parts, to write his own heart-break into a song.

There isn't nearly as much agreement about this member of the love story as there is about the lovely Rose. The Kerryman who won't cast William Pembroke Mulchinok for the part at any cost, point out in triumph the final verse, seldom if ever sung in Kerry and not sung at all by McCormack. It is the verse which tells just why the lover of the Rose was far away when his loved one died of a broken heart:

"In the far fields of India,
Mid war's dreadful thunder,
Her smile was a solace and comfort to me,
But the chill of her death has now rent me
asunder

And I'm lonely tonight for the Rose of Tralee."

And what, ask those who refuse to accept William Pembroke, would a Nationalist, a supporter of the Young Irelanders, a contributor of poems and essays to 'The Nation', be doing in the ranks of the British Army? And in any event, they add triumphantly, there was no mystery at all about young Mulchinok's whereabouts during the years he was away from Tralee - he held, in New York, the position of 'Registrar to the City and State Authority of Incoming Emigrants'.

Ah, well! Perhaps the Rose did find her way into that song about Tralee in no more dramatic fashion than did any other heroine whose best claim to immortality was a poet's ability to imagine a name that would tunelessly fit into the pattern of his verse. Still, it was a pleasant thing to listen to a piece of folklore in the making.....as pleasant as listening to John McCormack's singing of the song.

IT'S FUN TO HUNT

HOW DID 'TRICK OR TREAT'
ORIGINATE?

Ever since the Seventh Century the Christian Church has made a special occasion of November 1 by calling it All Souls Day, following upon All Saints Day. The evening of that day was marked by many strange observances and ceremonies, often derived from the customs of the ancient Druids. On that night it was believed witches and evil spirits were prowling about to harm people, and that only by gifts of food could their wickedness be checked. People put out offerings of good will in the form of food to buy off the evil forces loosed in the night.

As the years passed these offerings were still made, but not in quite as serious a mood and the somewhat humorous idea of "trick or treat" came into existence. Later the element of fun began to enter more and more into the occasion, with just enough of a "scarey" feeling at the back of it to give a little snap of danger to the whole thing. In the night every shadow might suggest a witch in hiding, even if we felt sure there really were no witches, and the jolly face of a pumpkin could be a real help on scaring off any "ghosties" that might just be happening to be flying about.



MAKE YULE LOGS FOR FIREPLACE

Making "yule logs" from newspapers is a before-Christmas task that even youngsters may share. Begin a good six weeks before Christmas, allowing ample time to "process" the logs.

You will need plenty of newspapers, four pounds of blue stone crystals, four pounds of copper-sulphate powder, and three pounds of rock salt.

Roll about eight issues of an average-sized newspaper tightly to make a log. Tie the papers firmly around the ends and middle with very stout string.

Now make a mixture of the chemicals and one gallon of water and stir well in a large keg or tub, preferably a keg, since the logs can be placed in an upright position in it. In a large tub, they are laid flat. This amount of chemicals is sufficient to make five of the paper yule logs.

For processing, stand or lay the logs so that the paper is saturated. Look at them occasionally, and add water if absorption is too great. Usually, a gallon added the second week takes care of any absorption.

At the end of the fourth week, remove the logs and lay them in some spot where they will dry - a heated garage, warm cellar, or basement. Allow three or four weeks for drying. Then wrap each log in gay Christmas paper. Tie attractively and tuck in a spray of holly. They will burn with lovely colored flames.



PAINLESS

FOLKLORE



WHAT IS FOLKLORE?

Whenever a lullaby is sung to a child; whenever a ditty, a riddle, a tongue-twister, or a counting out rhyme is used in the nursery or at school;

Whenever sayings, proverbs, fables, noodle-stories, folk tales, reminiscences of the fireside are retold;

Whenever out of habit or inclination, the folk indulge in songs and dances, in ancient games, in merry-making to mark the passing of the year or the usual festivities;

Whenever a mother shows her daughter how to sew, knit, spin, weave, embroider, make a coverlet, braid a sash, bake an old-fashioned pie;

Whenever a farmer on his ancestral plot trains his son in the ways long familiar, or shows him how to read the moss and the winds to forecast the weather at sowing or harvest time;

Whenever a village craftsman - carpenter, carver, shoe maker, cooper, blacksmith, builder of wooden ships - trains his apprentice in the use of tools, shows him how to cut a mortise and peg a tenon, how to raise a frame house or a barn, how to string a snowshoe, how to carve a shovel, how to shoe a horse or shear sheep, then we have folklore in its own perennial domain, at work as ever, alive and shifting, always apt to grasp and assimilate new elements on its way....it is the

born opponent of the serial number, the stamped product, and the patented standard.

(Marius Barbeau, National Museum, Ottawa, Canada
Standard Dictionary of Folklore, 1949)

THEY SHOULD NOT BE THROWN AWAY!

Folk songs, dances, legends, and other simple forms of recreation were needed in pioneer America to offset the monotony and loneliness as our nation grew from a land of great wildernesses and plains to one of the world powers. They are needed now to help us hold our balance in a civilization much more confusing and complex than our fathers found here. Our cultural and social life will be less rich if we lose them. As they have served the past and are used in the present, so will the future need them. They should not be thrown away with a changing civilization.

Mrs Laura Smart of Haverhill, Mass., formerly of Barrington, N.H., observed her 102nd birthday last week, crediting what she called "feet stomping" to her long life. "I used to go dancing nearly every night," she said.

The four panels of a door in your home have in relief the sign of the Cross. This is no accident. The Woodcraftsmen's Guild of England in the Middle Ages took as their motto the words of Christ, "I am the Door." Then they wrought in each door the sign of the Cross. It is a beautiful pattern, suiting both the hand and the eye.

Write to Vermont Historical Society, Montpelier, Vt. for their latest catalog of books about Vermont.



TONGUE TWISTERS

Repeat the following tongue-twisters aloud as rapidly as possible without twisting your tongue:

Grimley Grant's gifts generally go against the grain.

Jack Black brought back badly batched black bricks.

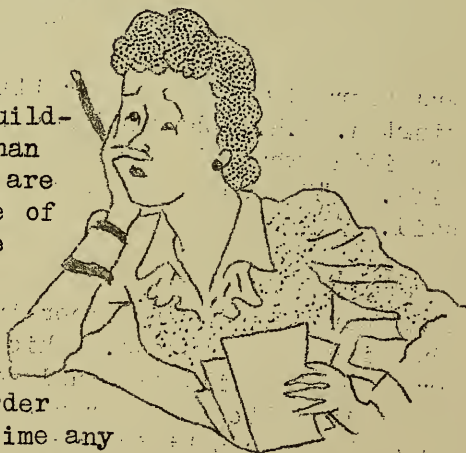
Three gray geese in the green grass grazing; gray were the geese and green was the grazing.

Nelly Neill nimbly nibbles.

Three tired tinkers tried to tie ten tree-toads to tin tubs.

HOW DO YOU FEEL?

It seems that they are building staircases steeper than they used to. The risers are higher, or there are more of them, or something. Maybe this is because it is so much farther today from the first floor to the second floor, but I've noticed it is getting harder to make two stairs at a time any more. Nowadays it is all I can do to make one step at a time.



Another thing I've noticed is the small print they're using lately. Newspapers are getting farther and farther away when I hold them, and I have to squint to make them out. The other day I had to back halfway out of a telephone booth in order to read the number on the coin box. It is obviously ridiculous to suggest that a person my age needs glasses, but the only other way I can find out what's going on is to have somebody read aloud to me, and that's not too satisfactory be-

cause people speak in such low voices these days that I can't hear them very well.

Everything is farther away than it used to be. It's twice the distance from my house to the bus station now, and they've added a fair sized hill that I never noticed before. The busses leave sooner too, I've given up running for them, because they start faster these days when I try to catch them.

A lot of other things are different lately. Barbers no longer hold up a mirror behind me when they've finished, so I can see the back of my head. They don't put the same material into clothes any more either. I've noticed that my suits have a tendency to shrink, especially in certain places such as around the waist or in the seat of the pants, and the laces they put in shoes nowadays are much harder to reach.

Even the weather is changing too. It's getting colder in winter, and the summers are hotter than they used to be. I'd go away, if it wasn't so far. Snow is heavier when I try to shovel it, and I have to put on rubbers whenever I go out, because rain today is wetter than the rain used to get. Drafts are more severe all so. It must be the way they build the windows now.

People are changing too. For one thing, they're younger than they used to be when I was their age. I went back recently to an alumni reunion at the college I graduated from in 1943 - that is, 1933 - I mean 1923 - and I was shocked to see mere tots they're admitting as students these days. The average age of the freshman class couldn't have been more than seven. They seem to be more polite than in my time, though. Several undergraduates called me "Sir", and one of them asked if he could help me across the street.

On the other hand, people my own age are so much older than I am. I realize that my generation is approaching middle age, but there is no excuse for my classmates tottering into a state of advanced senility. I ran in-

to an old classmate in the bar, and he'd changed so much that he didn't recognize me!

TO THE LADIES

There's nothing like
A woman's touch
To get your bank
Account in dutch.

DRAGGING THEIR FEET

Folks who always
Say, "We must go."
Are very slow
In doing so!

GO, GO, NO!

With this present Go-go-go
I'm sadly discontent
And happy I am going to be
When it has went-went-went!

(P.P.)



Whenever you are in the vicinity of Hartford, Conn. on a Wednesday night you should visit the Community Folk Dance group at 36 Jefferson St. Hartford. First Wednesday of the month the classes will be under the direction of Rev. Mr. Frank Van Cleef; third Wednesdays under the leadership of Mr. Murray Sherman. This is an adult recreation group; all are invited; low heels are a must; come and bring a friend.



SINGING COMMERCIALS NOTHING NEW

Early newspaper advertisers of New York State would feel right at home with modern TV singing commercials, according to the New York Folklore Quarterly.

Rhymes similar to today's radio and TV jungles were being used as early as 1802 to describe merchantise, collect overdue accounts and advertise lost articles, the quarterly reports.

A tobacco vendor employed a sprightly rhyme in an advertisement of 1806. He prefaced his ad with a question, "Do you use tobacco, Sir?" and a quatrain:

Smack goes the 'bacco box,
Up flies the lid,
In go the fingers,
Out comes a quid.

Another poet was Amos Lord, a post rider, who advised his customers:

My homest friends, "I'll tell you what,
I hope you will remember, that
A week precisely from this day,
I shall expect that you will pay".

In 1804, John Carter of Fly Creek, Otsego County, hoped that a poem would bring back his missing cattle.

STRAYED OR STOLEN.

in July last,
 Two heifers, each one year old past
 One is Brown, the other Red,
 No white, I think, about their head,
 And if my mem'ry serves me right,
 There is, about their flanks, some white,
 Whoever may these heifers find,
 And unto me will be so kind,
 To send me word and let me know,
 Which way they are, and where to go....

Another advertiser, John Boldman of Unadilla, felt that a public denouncement of his wife's change of religion might bring her back into the fold:

HEAR YE! HEAR YE!

That I, John Boldman,
 Am an Episcopalian old man,
 Whose wife has been cajol'd to join
 The folks of methodistic line,
 I hereby do forbid, by law,
 All coaxing to make her withdraw,
 Against her husband's inclination
 And follow such abomination.....

The rhymes were collected by James Taylor Dunn, librarian of the New York State Historical Association at Cooperstown. They are taken from the Otsego Herald, or Western Advertiser, which was first issued in Cooperstown in 1795. The papers are in the Historical Association's collection.



KISS THE COOK

RECIPES



PENNSYLVANIA DUTCH APPLE CAKE

$\frac{1}{2}$ cup brown sugar, packed	1 cup white sugar
$\frac{1}{2}$ cup soft shortening	2 eggs
2 teaspoons grated orange rind	2 cups sifted flour
$\frac{1}{2}$ teaspoon soda	$1\frac{1}{2}$ teaspoons baking powder
1 teaspoon salt	$\frac{1}{2}$ teaspoon cinnamon
2 cups finely chopped and pared apples	1 cup undiluted evaporated milk
2 tablespoons white sugar	$\frac{1}{2}$ cup chopped pecans

Mix brown sugar, 1 cup white sugar, shortening, eggs and orange rind until smooth and creamy. Sift flour, baking powder, soda, cinnamon and salt together. Add flour mixture and milk alternately to sugar mixture. Stir in apples. Turn into greased 9x13x2 inch pan. Sprinkle with pecans and the 2 tablespoons sugar. Bake in 350 degree over 30 to 40 minutes.

SNICKERDOODLES

1 cup soft shortening	2 eggs
2 $\frac{3}{4}$ cups sifted flour	2 tsp. cream of tartar
1 tsp. soda	$\frac{1}{4}$ tsp. salt

Mix the shortening, sugar and eggs. Sift together the remaining ingredients and stir in. Chill dough. Roll into balls the size of small walnuts. Roll in mixture

of 2 teaspoons cinnamon and 2 tablespoons sugar. Place about 2 inches apart on ungreased baking sheet. Bake in 400 degree over 8 to 10 minutes until lightly browned but still soft. These cookies puff up at first, then flatten out with crinkled tops. Makes 5 dozen.

PEARL TAPIOCA PUDDING

$\frac{1}{4}$ cup pearl tapioca	1 cup water
$\frac{1}{4}$ teaspoon salt	1 $\frac{3}{4}$ cup milk
$\frac{1}{3}$ cup sugar	$\frac{1}{4}$ cup milk
2 eggs, separated	1 teaspoon vanilla
$\frac{1}{2}$ cup sugar	

Soak tapioca over night in top of double boiler with the water and salt. In the morning cook over boiling water until transparent, 2 to 3 hours. Add the 1 $\frac{3}{4}$ cups milk and $\frac{1}{3}$ cup sugar. When milk is scalded add the cold milk which has been beaten with the egg yolks. Stir until custard coats the spoon, 3 to 4 minutes. Remove from flame, add vanilla and pour into a baking dish. Make meringue from egg whites and the $\frac{1}{2}$ cup sugar. Top pudding with meringue and bake about 15 minutes in 350 degree oven until golden brown.



Here are six different salad dressings that are easy to make, and will have your family or company eating your "greens" with a gusto.

SALAD DRESSING 1

1 egg, beaten	Pinch of salt
2 tablespoons sugar	5 tablespoons vinegar

Combine ingredients and cook in double boiler until thick. When cool, add $\frac{1}{2}$ cup cream.

SALAD DRESSING 2

3 tablespoons sugar	1 tablespoon flour
1 teaspoon salt	1 teaspoon mustard
Speck of white pepper	1 egg, well beaten
3/4 cup milk	2/3 cup vinegar (scant)
Butter, size of a walnut	

Combine as given and boil until thick, stirring to prevent scorching. Cool. Thin to right consistency with a little cream.

SALAD DRESSING 3

1 teaspoon mustard	1/2 teaspoon salt
1 tablespoon flour	2 eggs
1/2 cup milk	2/3 cup vinegar
1 cup sugar	

Combine dry ingredients. Beat eggs well and add dry ingredients, milk and vinegar. Place in double boiler and cook until thick, stirring constantly.

SALAD DRESSING 4

1 tablespoon sugar	1 teaspoon salt
2 teaspoons mustard	1/2 teaspoon pepper
3 teaspoons flour	

Moisten with two well beaten eggs. Stir into 1 cup boiling vinegar and boil until thick. Add butter the size of a walnut. Whipped cream may be added when serving. Very tart.

SALAD DRESSING 5

2 eggs	1 cup sugar
4 teaspoons mustard	5 tablespoons flour
1 teaspoon salt	3 cups milk
2 cups vinegar	

Beat all together and cook in a double boiler until

thick. Makes about 1 quart.

SALAD DRESSING 6 (Mother's)

1 teaspoon mustard	1 teaspoon salt
Pinch red pepper	2 tablespoons flour
3 tablespoons sugar	

Mix dry ingredients and 1 cup evaporated milk, and 2 eggs well beaten. Cook in double boiler until thick. When cold, add $\frac{1}{2}$ cup vinegar. Whip with egg beater.



We would like to bring to your attention a new folk magazine, "FOLK", a publication of the English Folk Dance & Song Society. If it continues to live up to its first issue it will be an outstanding publication in its field. It will be published quarterly.

Douglas Kennedy, former Director of the ECIS is presenting "Barn Dances" (English country and American contra and square) on the voyage of the S.S. Sylvania from Liverpool to New York and back again to England. Mr Kennedy writes that it is his hope that this might start a sort of "shuttle" service between England and America with both Americans and English people participating in this means of promoting dance interest between the two countries.

The Country Dance Society of America has opened its 1962-1963 season with parties and classes being held Wednesday and Saturday evenings in Metropolitan-Duane Hall, 201 W. 13th St. N.Y.C. For further information contact: Country Dance Society of America, 55 Christopher St. New York 14, N.Y.

For the third year the Country Dance Society, Boston Centre is holding dance classes for beginners at the

Boston Center for Adult Education, 5 Commonwealth Ave. Boston, Mass. There will be a series of ten lessons on Wednesday evenings 8:00-10:00 p.m. Each class will include an hour of American square dancing taught by Hervey Gardner, and an hour of English Country dancing taught by Louise Winston. This is the only course we know of which includes both square and country dancing (with a contra or two and a few easy couple dances like Boston Two Step thrown in!).

LCDR John W. Beale, SC, USN, would like to exchange tapes of recordings of folk music from records, live performances and/or FM broadcasts. He has an extensive collection of tapes and records of American & English Folk Music (NOT Country and Western!) and would like to meet via tape fellow enthusiasts. Address him at Command & Staff Course, Naval War College, Newport, R.I.

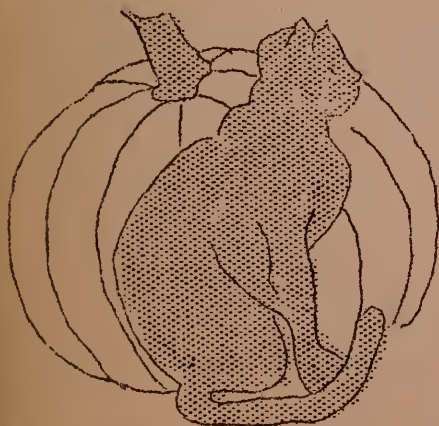
News just received of a tremendous folk dance weekend in NYC, Nov. 23, 24 & 25. It's the famous KOLO WEEKEND. Some festivities at Folk Dance House; some at Bryant H.S. Gym, Long Island City. Staff includes: Dick Crum, Andor Czompo, Marianne & Conny Taylor, Ted Sannella, Margaret & Sid Gottlieb, Nick George, Henry Lash, Mary Ann & Michael Herman. EVERYBODY INVITED!!!

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